

FOR SPRING BRIDES AND BRIDESMAIDS



Wedding Season Approaches and Modistes Are Adapting for Marriage Gowns the Latest Novelties in Fashions

ALREADY the modistes are preparing for the season of all the year, when the world gives its thought to weddings.

As soon as springtime begins to herald the approach of June and the roses, the June bride-to-be takes the center of the social stage and all interests revolve about her. Each year finds her blossoming forth in numbers, for love springs perennial in the human heart. And milliners and dressmakers alike vie with each other to contribute to the splendor of the bride's appearance.

So just now these workwomen are busy-tug themselves with the apparel of the 1902 brides.

In one particular the gowns which they are devising are very like the gowns that have gone before. The color is white, as it has been for years past, and as it probably will be for years to come. Whatever other changes fashion may ring on woman's raiment, to this one principle she remains steadfast, that white is the only fitting garb for the youthful bride. White satin, too, continues to be the material which for its richness and elegance holds first place in favor.

Crepe de chine is offered as a second choice, and by some it is preferred. As for the design, everything is cut in simple lines and very plainly made, except for the trimming of lace. A profusion of lace is used, and fortunate is deemed the bride who has heirlooms of old family lace in which to deck herself on her wedding day.

Some brides even have all lace gowns. Trains are made very long. The flowers which a bride carries are Bride roses, or lilies of the valley, made into a long shower bouquet, tied up with big bunches of tulle.

Gowns for the bridesmaids are invariably of thin, filmy stuffs, white, or, possibly, pink muslins, and organdies and chiffons and crepe de chine, made demi-train. Their flowers are pink La France roses, made in tulle tied shower bouquets,

or, prettier still, sometimes they simply carry an armful of loose roses.

The bridal gown of the illustration is a model of loveliness. It is of white crepe de chine made all over in pin tucks placed two inches apart. About the bottom of the skirt and entirely about the train is an applique of real lace. There is a bolero jacket effect of the same lace and lace puffs at the elbows of the sleeves.

A soft girde of white panne ribbon encircles the waist and at the left side is pulled through the lace of the jacket and tied in a big loose bow. A shower bouquet of roses and tulle is carried.

For bridesmaids there are many dainty gowns. One is of batiste over cream taffeta. Three embroidered batiste flounces trim the skirt, which has a front panel decorated with embroidered batiste bands of insertion. Waist and sleeves are tucked and trimmed with the embroidered flounces and insertion. The hat is a big cream colored chip, with cream roses beneath the brim, one large rose in front, and across the top of the crown a large black velvet bow. The bridesmaid who wears this costume should carry a bouquet of deep cream roses.

A picturesque bridesmaid's gown, quaintly old-fashioned in style, is of white dotted mull, liberally flounced and puffed and tucked. The skirt is formed of three deep, embroidered flounces, with the upper part fitted over the hips in two rows of puffing, held by two rows of insertion. Waist and sleeves are of alternate rows of the puffing and insertion, and the yoke is tucked.

A soft pink sash, tied about the waist, is knotted behind and falls in two long ends. A hat of embroidered mull has a wreath of tiny pink roses about the crown, and the girl who wears it carries pink La France roses.

A variation from the prevailing white, which even the bridesmaids wear, is a

pink organdie. The skirt is elaborately ruffled, as are so many of the skirts this spring. Each ruffle is edged with a band of white Irish insertion, and the first ruffle is beaded with it. The surplice bodice is trimmed with Irish lace, and a ruffle of Irish lace finishes the elbow sleeve, which is tied about with black velvet ribbon. The sash of black velvet, knotted on the side and hanging in long ends, is done in the latest style. The hat, which completes the costume, is all of pink roses, with a black velvet bow across the crown, hanging in long ends behind.

A gown, very simple and at the same time very exquisite for a bridesmaid, is of white dotted mull with medallions of real lace set in a pattern on waist and skirt. It is very plainly made. The sleeves are the new three-quarter length, and long, white gloves are worn with them. The ribbon girde is of black velvet. The hat is of white lace over a chiffon foundation, with black velvet ribbon laced in and cut of the brim, and hanging down over the hair behind. White roses nestle beneath the brim on the left side.

A very inexpensive bridesmaid's gown which can be constructed at home is of white organdie over a foundation of organdie. Its only ornamentation consists of insertion, either real valenciennes or imitation, which is set on in parallel bands on waist, sleeves, and skirt. The skirt is gored, very tight at the top and full at the bottom. The high girde is of rose pink panne ribbon, and the white chip hat is wreathed in pink roses.

The last gown of the group is of white organdie. There is a lace applique to form a yoke on the waist, and a lace applique in pretty pattern ornaments the skirt. The sleeves are puffed at the wrist and fastened with lace bands.

A turquoise blue girde forms the only touch of color in the gown. There is a white hat trimmed with buff roses and a bow of turquoise blue velvet.